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dissolves itself into its original element—stem, leaves, and flowers, being of the finest snow. The stalk is about one inch in diameter; the leaves, three in number, in the broadest part are an inch and a half in width, and are covered with infinitesimal cones of snow; they grow only on one side of the stalk, to the north, curving gracefully in the same direction. The former, when fully expanded, is in shape a perfect star; the petals are three inches in length, half an inch wide in the broadest parts, and tapering sharply to a point. These are also interlaced, one with another, in a beautiful manner, forming the most delicate basket of frost-work that the eye ever beheld; for truly this is frost-work the most wonderful. The anthers are five in number, and on the third day after the birth of the "flower of snow" are to be seen on the extremities thereof, trembling and glittering like diamonds, the seeds of this wonderful flower, about as large as a pin's head. The old botanist says when first he beheld this flower, "I was dumb with astonishment; filled with wonderment, which gave way to joy the most ecstatic on beholding this wonderful work of nature, this remarkable phenomena of snow. To see this flower springing from the snowy desert—born of its own composite atoms. I touched the stem of one lightly, but it fell at my touch, and a morsel of snow only remained in my hand." Gathering some of the flowers in snow, in order to preserve the little diamond-like seeds, he hied to St. Petersburg with, to him, the greatest prize of his life time. All through the year they were kept in snow, and on the first day of the year following the Court of St. Petersburg were delighted with the bursting forth of the wonderful "frost flower!" Our friends in Boston succeeded in obtaining several of the seeds, and all through the summer and autumn they have been imbedded in snow brought at great expense from the White Mountains and the coast of Labrador; and they now have the most unbounded satisfaction and pleasure in announcing that all signs are favorable to the realization of their fondest hopes, the production of the "flower of snow." The snow and ice are in a large glass refrigerator, with the thermometer forty-five degrees below zero, and the solid bed of snow has already begun to show little fissures and a slight bulging in the center; unmistakable evidences of the forthcoming of the phenomenon.

THE contract for erecting a monument to commemorate the battle of Gettysburg, to be erected on the field where that decisive conflict was waged, has been awarded to James G. Batterson, of Hartford, Connecticut, who designed the accepted plan. The monument is twenty-three feet square at the base and fifty-five feet high. At the angles of the base are four buttresses, each supporting a colossal statue in a sitting posture. These statues are allegorical, and represent respectively, War, History, Peace and Plenty. War is represented by the figure of an American soldier, who, resting from the conflict, relates to History the story of the battle and the names of the honored dead, while History, with her stylus and tablet, writes down the imperishable record. The corresponding statues symbolize Peace and Plenty. Peace is represented by a mechanic with the implements of his trade about him. Plenty is typified by a female figure with sheaf of wheat and ploughshare. These last figures indicate the industry and activity which shall succeed the ravages of war, and the abundance and prosperity which are the crowning results of the glorious victory here achieved.

Upon the richly moulded cornice rests an octagonal plinth, bearing in basso relievo the coat of arms of the United States. On the shaft above and encircling it are eighteen stars in basso relievo, representing the States which remained loyal throughout the fiery trial.

The Capitol is finely moulded, and supports a

three quarter globe, upon which stands the colossal statue, fifteen feet high, representing the Genius of Liberty, clasping within her left arm the folds of the American flag, while in her raised right hand she holds the victor's wreath of laurel. The pedestal is to be made of fine white granite, and the statues of white American marble. The structure will cost about \$50,000.

#### MUSICAL GOSSIP.

Mlle. Mela, the boasted female tenor, expected to eclipse every *tenorino* living, is reported to have made a *fiasco* at Les Italiens, Paris, at her *début* as her voice rated as pure, high, *contralto* did not appear when accompanied by full band.

A once great celebrity in pianism who made a brilliant professional tour in this country long time ago, and is also large in pianoforte manufacture at Paris, where Le Salle Herz is a musical rendezvous, has taken in his decline to writing up his reminiscences of professional life in America. He is savage upon us, like almost every other foreigner who has been honored, feasted, and enriched by his American tours, and not especially careful in narrations about the facts which base his funny stories about Yankee habits, taste, and manners. Herz's compositions and his pianofortes are now *passées*. He does not retire gracefully but vindictively from the field, but in this *brochure*, shows that he is terribly chagrined.

Messrs. Metzler, of London, sold by auction their stock of music plates and copyrights on the 7th inst., including 55,000 music plates, because the senior partner retired.

The 4th Philharmonic Concert had for programme Mozart's Symphony in G minor, Spohr's Overture—"Bergeist,"—Beethoven's Pastoral Symphony, Hummel's Concerto in B minor, Chopin's "Scherzo," [with other light pieces to fill up. Mlle. Mehlig played the piano and Mlle. Sinico and Tom Hohler sang.

Mrs. Tennant gives a grand *matinee musicale* at "the most noble the Marchioness of Downshire's residence on May 15th, with a variety of talent, including Carlo Patti, the violinist."

Sims Reeves had strong announcement for his usual quantity of concerts, but one-half of them probably missed his voice.

The London *Times* rather favors Tom Hohler, and is very gracious to Mlle. Titiens, especially as "Fidelio."

Lucca's first appearance in Gye's Opera is reported to have been a gala night. She was supported by Mario, Graziani, Attri, and Morensi, in performance of Gounod's "Faust."

The *Musical World* imagines her Marguerita to be improved since last year, as her soprano—one of the most splendid now to be heard, extended in compass, bright, resonant, and powerful in all its tones—was never in better order, and that she makes no less progress as a singer than as an actress, was evidenced by the fluency which imparted increased animation to her—always brilliant—execution of the "Air des Bijoux." Leonora—"La Favorita"—was her next role, and Morensi's—Nancy in Flotow's perennial "Martha"—in which Brignoli appeared. Lively anticipations prevailed about Mme. Marie de Wilda's "Norma," with Brignoli (!) as Pollio.

Moliq's farewell concert at St. James' Hall, on April 30th, had a magnificent programme, including Anna Moliq, Mlle. Leibhardt, Miss Palmer, Parepa, Mme. Dolby, Reeves, Strauss, Santley, Piatti, Carrodus, Wilbye Cooper, Pauer, Lewis, Thomas, &c., with Lindsay Sloper, W. Ganz, Randegger, Giuglielmo, and Benedict to conduct it. Tickets varied in price from 21s. down to 2s. to suit tastes and pockets.

A writer in the *Musical World* pitches into Lady Wallace's translation of Beethoven's correspondence, right smart and sharp, mainly to criticise the rendering of German into English.

Charles Halle's benefit concert at the Monday Popular is closely reviewed in that journal, favorably, as regards performance, enthusiastically as to Schubert's Sonata in A, with quotations interpolated to illustrate their ecstasies about it, and reverently in respect to Beethoven's great violoncello Sonata in A major, concluding with the assertion that Haydn's trio in C, for piano, violin and cello, is perhaps the finest of his 29.

Mlle. Bettelheim is commended for wise choice of her first air, "In diese Hande" of Bach, but denied praise for Esser's "In Spring's Young Bloom," although most applauded in that.

The piano-forte manufacture does not seem to progress rapidly at Paris, if the statistics reported are correct.

Perrin, who has so long managed L'Academie, has—if the *Musical World's* correspondent be well-informed—triumphed over all his rivals in competition for the lease of that grand establishment, in spite of the odds laid against his success recently in the Jockey Club saloons. That much-abused person has been nominated *directeur entrepreneur* of "L'Academie Imperial de Musique," and, lo! many are disappointed. As usual when a man is successful, many who abused, now turn around and praise, the rising sun of grand opera, saying he is the right man in the right place at L'Academie. "Don Juan" began to draw, and, therefore, Naudin and Faure were bought off from Gye's opera for an other fortnight, so as to reap all the golden harvest. The *World's* correspondent thinks little of its performance as before, but judge that Parisians care very little for the singers, but somehow Mozart's tones seem to tickle their ears, and the ballet introduced is really worthy of L'Academie; while its patrons pool-pool the idea of "Don Juan" being produced at Le Theatre Lyrique, and desire to show M. Cavarilho what his company cannot do. Spunky Monsieur Cavarilho, however, is determined to improve upon Perrin's *melange*, and break up "Don Giovanni" into eight or ten acts or tableaux, with a ballet still more elaborate and *outré* than Perrin's.

Louis Napoleon and Rossini are censured by that correspondent for dividing, at their concerts, the artists into nationalities; first giving Italian, then French, but no ill-feeling is said to exist between those emperors because Rossini employed Le Conservatoire pupils at his villa.

A celebrated Russian *dansseuse* called Grantzoff is engaged at L'Academie for "La Giselle," "Nemea," "La Sylphide," and St. Leon's new ballet of action, composed expressly to show off her *pas*.

Le *Menestrel* asserts that Scribe planned the great duet in "Les Huguenots," in minute direction, and Meyerbeer did not invent that *chef-d'œuvre* of dramatic intensity.

The female tenor—Mela—found great embarrassment in procuring a female to sing in her extraordinary representations at Les Italiens, but finally Eugénie Sorandri consented to brave the foot-lights in Mela's company.

Titiens, Sinico, Stagno, Gassier, and Santley have done up "Der Freischutz," and "Faust" had Titiens, Gassier, Santley, Gardoni and Bettelheim to make a remarkably good performance at Mapleson's, where, after some delay, Louise Lichtmay did appear as Leonora in Verdi's constant "Il Trovatore," with the famous *tenore robusto*, Mongini, as Manrico, on April 28th.

At the National Choral Society's concert "Israel in Egypt" had creditable performance of its choral portion; an encore was granted to Wilbye Cooper for "The enemy said," and Santley with, Connecticut's boast, Foley, were vociferously compelled to repeat "The Lord is a man of war."

Its conductor—G. W. Martin—gave at Sydenham Palace, on May-day, a performance with five thousand children from London schools.

The *World's* correspondent writes adversely

from Milan, about the opera at the Cannobiana theatre, which re-opened with "La Sonnambula," and these principals, Mlle. Grosso, Signori Montanaro, and Brignole—not New York's pet. Grosso is said to sing with a certain grace, with fair method, but her voice is wiry and her facial contortions are not pleasant. Montanaro is a *tenorino*, sings with taste, especially in slow movements, while Brignole knows what he is about, and sings his part with effect.

All these only make, however, a decent performance, and so not attractive, beside which rebuff to enthusiasm, the house is badly lighted, and the audience left in darkness that can almost be felt.

Signora Ferni is said to fiddle at the Quartet concert in Milan, much better than she ever sang there. At those concerts, a cantata, by Bazzini, called "La Resurrezione del Cristo," was immensely applauded, the author received a prize, was called out several times and glorified, because of its redolent melody and good instrumentation.

Dr. Augustus Manns, who directs concerts at Sydenham Palace, is quizzed by the London *Musical World* for the large and frequent doses of Schumann industriously administered to his patrons at these popular gatherings, while Dr. Wyld is spattered a little in common with Ardit, for such allopathic treatment. Schumann's Symphony is declared to have created no sensation at Dr. Wyld's first Philharmonic, and the Scherzo unfavorably received.

Mme. Sherrington is adjudged to have been eminently successful in "Va dit elle," "Jours de mon enfance," and "Una voice," at Dr. Wyld's.

Tom Hohler, Santley, and Mme. Bettelheim, sang at the grand rehearsal for second New Philharmonic, and were specially announced in separate advertisements. At Sydenham Palace they did two concerts, Beethoven's Pastoral and Schubert's Seventh Symphonies, overtures to Oberon and Wm. Tell, beside abundant miscellany.

At Henry Leslie's choir, the madrigals, which gained prizes offered by the British Madrigal Society, in 1865, were sung, the soloists being Santley and Leigh Wilson. Santley also sang at Mme. Arabella Goddard's concerts, at St. James' Hall, got up by Monday Popular Concert managers.

Like another English pet singer—Sims Reeves—no forlorn hope seems to be without him, or any brilliant success in which he does not share, within great London's wide limits.

Dresden's opera has been revived lately from Mme. Burde-Ney's potent influence as exemplified in "Les Huguenots," "Die Lustigen Weiber," and "Don Juan."

Before that application of pungent remedies, operatic affairs in that city were at a low ebb, the principal and favorite singers being ill for months, or had been off starring in the provinces. Doppler's long promised opera, "Wanda," could not, therefore, be produced, good tenors were not to be had, Dresden not agreeing with Cassel respecting that city's favorite—Bachmann—and perforce stars were engaged to carry on the operatic war. Wiemann sang four times and Wachtel the same number. Dresden pouts because "L'Africaine" has not been and is not likely to appear until mid-summer. Burde-Ney sang in a charity concert there, with other artists, beside the opera-band.

The great organ in Dusseldorf's new hall is said to have 53 stops, but only 2,064 pipes, while Dr. Beecher's church organ has over 3,400 pipes for that number of stops—that speak. The Dusseldorf organ was constructed by Schulze & Sons of Paulinzelle.

Florence Lancia has been exciting great enthusiasm at Norwich, England, by performing opera there, so great indeed that a local journal says in poetic frenzy of her,

"Untwisting all the chains that tie  
The hidden soul of harmony."

The 13th season of Sydenham Palace concerts will have unusual attractions, such as Dickens's readings, "Acis and Galatea," given by a large band, nearly 1,000 singers, and Mlle. Titiens, Gardoni, Stagno and Santley as soloists, to inaugurate it on May 5th, eight opera concerts will follow, seven of them supported by artists from Mapleson's opera, and solo-instrumentalists, beside flower-shows, and multifarious entertainments.

Guinea season ticket holders have a yearly first-class railway ticket from either Ludgate or Victoria stations.

The reports from Naples about Mercadante's "Virginia" grow stronger and stronger, and now reflect the "rimbomba" in Verdi's "Ernani," when Carlo Magno is proclaimed. He is declared to have been called out 29 times at one performance, to have showered upon the conductor and all concerned, his intense gratitude for its excellent presentment; and "San Carlo" once more rejoices in full audiences, enthusiasm, &c. Signora Lotti della Santa was the heroine, Signora Morelli, Tullia, Mirate, Appio, Stigelli, Icilio, Pandalfini, Virginio.

At the second *matinee* of the Musical Union, Hartvigson, a young Danish pianist, who had a very difficult part in Schumann's trio—Op. 80—played so admirably that he received commendation from *The Reader* critic.

Halle, the famous classical pianist, after his brilliant concert at the Monday Popular Concerts, determined to play Beethoven's sonatas right straight through at his piano-forte recitals, on eight Friday afternoons, commencing May 11th.

*The Reader* after saying these pleasant things about those artists, remarks, that it would be needless to enlarge again on the splendors of Titiens' "Fidello," or heroine of "Der Freischütz," remarks upon Lucca's "Marguerite," that it has filled Covent Garden Theatre up to its roof, she being the first of three Marguerites who are to appear there.

The cathedral scene took immensely with that critic, her singing is declared to be as brilliant and forcible as ever, but, he says, that "Still the wonder grows, that out of so small an organism should come a tone so strong."

Adelini Patti's farewell at Les Italiens would seem to have been a grand demonstration, the receipts at ordinary prices amounting to 20,000 francs, or some \$4,000 in gold currency; she was overwhelmed with plaudits and bouquets, wreaths and masses of flowers projected at her by noble men and women to such an extent that all the disposable stage forces were unable to carry them off, and choristers kindly aided in that work.

We find this notice of Morensi as Nancy in "Martha," given by a sharp London critic:

"Another feature of the evening was the Nancy of Mlle. Morensi, which is also to be regarded as one of the best that has been seen. To the charm of a handsome face and person, and a very rich contralto voice, this young lady adds the advantage of considerable natural vivacity, which must make her exertions of great value in a variety of characters. She is the first addition to the company which repairs the loss of Mlle. Nantie Didiee, and we look forward with much interest to her assuming the honors of that charming artist before the season is at an end. In all the music of the first act—in the 'Spinning-wheel' quartet, and in the duet with Plunkett toward the close—Mlle. Morensi made an instant and very favorable impression. Another agreeable performance was the Lionel of Signor Brignoli, New York's pet, whose refined and tender feelings added not slightly to the attraction of his very sweet, if limited voice. The character, also, is one that in its historic aspect lies entirely within his means. His delivery of the delightful melody, 'M'appari tutt'amor,' was quite worthy of its merits, and was very heartily encored. In

Plunkett, Signor Graziani resumed his only comic character, and with so much success that we regretted his list in this direction is not larger. There were touches of positive humor in his scene with Nancy in the cottage—his teaching her the spinning, and mimicking the noise of the wheel, being really very amusing. His delivery of the beer song in the following act was marked with all its usual jollity."

Parisian gossips manufacture very good stories about musical celebrities. Here are two:

"King Jemmy, the reigning monarch of Dahomey, has written to Mr. Henry Distin, of London, for a young and talented music master, to proceed at once to teach his band of the young ladies of his body-guard, eight in number, brass instruments, from E flat soprano down to the double bass in B flat. The terms are very good."

"M. Flotow is keeping the new opera on which he is engaged a great secret, not even the name and subject being divulged. A few weeks ago a friend happened to call upon the new composer, when, the conversation having turned on the new work, of which the friend expressed the strongest desire to be favored with some scrap, the maestro at last consented, and played one of the airs of the forthcoming work, feeling his secret to be safe with a guest who makes no pretensions to be musical. But what was the composer's amazement and vexation when, on entering the drawing-room of a musical friend next day, his appearance was greeted with the air he had played to his unmusical friend the day before. The charm of the melody had impressed itself so strongly on the memory of the guest that he was able to recall it exactly, and to hum it over to the other, by whom it was at once written down and communicated to other friends enchanted with the windfall. Its performance on the appearance of the composer had been intended as a compliment; but the latter, unable to give vent to the annoyance which he had so imprudently rendered possible, consoled himself by mentally vowing that he would never again let himself be caught in a similar fashion."

This latter story reminds us of another "good one;" about Myerbeer, who invariably secluded his choice melodies—very choice, because they occurred so rarely in his operas, unbroken melodies being as rare as angels' visits in his grand operas, and therefore cherished. He usually superintended the rehearsal and production of his combination operas at L'Academie, keeping all parties engaged in them hard at work for six or eight months, under strict injunction and pledge of secrecy not to utter a note they heard. One day, strolling, as was his wont, along the Boulevards in Paris, ruminating over changes in the score of an opera which had been in long and wearisome rehearsal, and the souls of every one vexed by his particularity in execution, that remarkable co-worker with Eugene Scribe heard the pet tune, in fact the only fresh melody there created, hummed briskly and *con amore*. Turning round sharply, he confronted the offender with the sharp query, "Where did you get that air from, Sir?" The man *en blouse* pleasantly replied, "I'm a mason. Worked to repair a defective chimney in L'Academie. Heard that sung, and its beauty, compared with all else performed, so took my ear that I caught it, and have ever since trotted it." Myerbeer was beaten at his own game, and said, "Well, Sir, you may sing it if you please; but no one must hear you sing that air under severe penalty and my displeasure."

Mazzoleni, Bellini, and Miss Kellogg are re-engaged for Maretzek's next season and two new *prime donne*, whose names we may give hereafter.

Reports from Chicago are not flattering to Max Strakosch's operatic success in that city, but experience has shown that we cannot always rely upon reports from that operatic head center, either for praise or censure.